

It appears nevertheless that society owes to individual inventors or reformers the whole of its culture, whether moral, artistic or material—that progress has in fact been pioneered by invention and accomplished by imitation. Until recent years the development of culture has been exceedingly slow. For the innovator has the imitative impulse against him as well as for him: imitation is not only a dynamic but a static force; it is, indeed, far more potent in consolidating habit than in introducing reform, and the bonds of habit can seldom be loosened unless the impulse to imitate is reinforced by some more strenuous feeling. And when habit has been strengthened by the emotions of respect or sympathy, it becomes a settled custom, with foundations so strong as to be almost unassailable by reform. Loyalty to a church, or to a kind, will survive the greatest discouragements; sympathy between members of a caste, or a profession, will resist to the utmost any suggestions for change, even in so small a matter as in traditional style of dress. The Indian costume has remained practically unaltered for many generations: so has village dress in remote corners of Europe; and it is only of recent years that any relaxation has been tolerated in the customary dress of Anglican clergymen. The conservative force of habit is strikingly illustrated by the

immobility
of the East. But, judging from the
slowness with
which man has climbed upwards from
the savagery
of palaeolithic days, custom
everywhere froze his
endeavours and shackled his faculties
during
uncounted centuries.

A change has come over modern
Europe.
Amongst us, at the present day,
inventive genius
has less prejudice to overcome. By
travel, by
the dissemination of ideas in books
and through